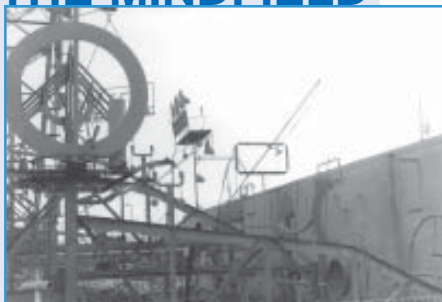


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National Symphony Orchestra Coming To Tennessee

State Selected For 2004 American Residency Program

In the historic Old Judicial Chamber of Tennessee's State Capitol on a bright November morning First Lady Andrea Conte; Molly Pratt, chair of the Tennessee Arts Commission; and Rita Shapiro, executive director of the National Symphony Orchestra, announced the selection of Tennessee as the host for the National Symphony Orchestra's 2004 American Residency.

Prior to the announcement a talented string ensemble of students from the Nashville School of the Arts performed, welcoming representatives from Tennessee's nine symphonic organizations, journalists, and invited guests to this special event. In making the announcement, Conte referred to the residency as **"a wonderful opportunity for our children, a wonderful opportunity for all of us."** In closing remarks she added, "I am just delighted to welcome the National Symphony Orchestra to Tennessee."

Molly Pratt, chair of the Tennessee Arts Commission, said, "we are excited that the Kennedy Center has agreed to make our state the site of the National Symphony Orchestra's 2004 American Residency. We are eagerly looking forward to showing off the many facets of our artistic life, and also providing the National Symphony a taste of Southern hospitality."

Since 1992, the National Symphony orchestra has conducted its American Residencies annually, making a state or region the focus of a host of activities. Since its inception, a hallmark of the project has been its responsiveness to the artistic and educational wishes of each state.

The basic concept of the program is to share all elements of classical instrumental music throughout the state, and to explore the diversity of musical influences within the state. The project also provides Tennessee a musical voice in the nation's center for the performing arts through summer training programs, career development opportunities, and commissions.

With the state having such a rich musical and cultural heritage, the Orchestra is excited about coming to Tennessee.

"We enthusiastically accepted the Commission's invitation," said National Symphony Executive Director Rita Shapiro. "We've found excellent partners in the Tennessee Arts Commission, and that is the key to making each Residency a success."

Senate Majority Leader Bill Frist says the residency will provide a remarkable experience for Tennesseans. "I am absolutely delighted that the American Residency Program will bring the National Symphony Orchestra to Tennessee. As they travel from one end of the state to the other, I know they will not only make beautiful music, but also learn about our rich artistic heritage in Tennessee. When we learned that Tennessee was selected to host the American Residency, we immediately sensed the many possibilities for a mutual exchange of ideas."

The Tennessee Arts Commission is working with local symphony orchestras, arts councils and organizations, educational institutions, music groups, and other organizations throughout the state to make the unique project successful. For more information call (615) 532-0493, or visit the Commission's Web site: www.arts.state.tn.us.

A complete itinerary is listed on Page 7. Related stories on pages 6 and 7.



The announcement of the National Symphony Orchestra's selection of Tennessee as the site of its 2004 American Residency was made in November at the State Capitol. Attending the news conference are (left to right) Rich Boyd, executive director of the Tennessee Arts Commission; Rita Shapiro, executive director of the National Symphony Orchestra; First Lady Andrea Conte; and Molly Pratt, chair of the Commission.



Mandorla / Sketch #30, Burton Callicott 1991

On Capturing Rainbows

Beyond his extraordinary talent, Burton Callicott will be remembered for his humility and grace. Thousands of Tennesseans have been and continue to be enriched by his paintings. For 37 years he was associated with the Memphis College of Art where he touched the lives and inspired the talents of aspiring young artists. The college honored him as Professor Emeritus upon his retirement in 1973. After a valiant and lengthy battle with cancer, Burton died November 23, 2003 at the age of 95.

I came to know Burton Callicott on a personal basis when the Commission chose to recognize and honor him with a new cultural specialty license plate. When I approached him about his selection, he humbly declined saying “he was not worthy of such an honor.” It was so typical of Burton, but after much persuasion, he ultimately provided the Commission with the design for what has become the “*art...is a rainbow*” specialty license plate.

Productive even in retirement, Burton became identified with pristine images of sunlight and rainbows. Every conversation I had with Burton was filled with optimism. I enjoyed reminding him of how special he was to the arts in Tennessee, and the only American artist with his name on a license plate.

In the fall of last year the Commission purchased one of Burton’s paintings for the state collection. Created in 1991, “Mandorla” captures the hues of the rainbow as only Burton could. It hangs prominently in my office where I enjoy it every day. Five days before he passed away I received a lovely note acknowledging the acquisition of his work. I share this from the note, “I want to thank you again for so greatly honoring me with the Tennessee license plate. I have had many compliments for it. And thanks for your many other kindnesses.”

No, thank you Burton. We will never look at rainbows the same.


Rich Boyd
Executive Director

commission news

Advisory Panel Schedule Announced

The Tennessee Arts Commission has announced the schedule for its 2004 Citizen Advisory Panels. The meetings, which are open to the public, will be held in the conference room at the Commission’s office, 401 Charlotte Avenue in Nashville.

Grant applications for Fiscal Year 2005 will be reviewed. The panels meet annually to review grant applications in various arts disciplines.

“Our citizen panels consist of dedicated, informed individuals from across the state who have strong backgrounds in, or are active supporters of the arts. They evaluate grant applications for quality and excellence, and provide an invaluable service to the Commission,” says Bob Kucher, deputy director of the Commission.

2004 Panel Meeting Schedule

Major Cultural Institutions	March 24 March 25	9 a.m. 9 a.m.
Community Arts Development	April 1	10 a.m.
Theater	April 2	10 a.m.
Dance	April 6	10 a.m.
Folklife	April 7	10 a.m.
Music	April 8	10 a.m.
Visual Arts, Crafts, and Media	April 13	10 a.m.
Rural Arts	April 14	10 a.m.
Interdisciplinary Arts	April 15	10 a.m.
Arts: Advancement & Expansion	April 20	10 a.m.
Literary Arts	April 21	10 a.m.
Arts in Education	April 23	9:30 a.m.

For more information on the Citizen Advisory Panels contact Bob Kucher at (615) 741-2093, or e-mail: bob.kucher@state.tn.us. Information on the Tennessee Arts Commission’s grant programs is available at: www.arts.state.tn.us/grantprograms.htm.

Commission Hosts Presenter’s Conference In May

The Tennessee Arts Commission will host a presenter’s conference May 11 at the Renaissance Center in Dickson. The day-long conference is sponsored by the Commission’s Performing Arts Program, and will be devoted to providing technical assistance and showcase opportunities for Tennessee presenters and touring artists. The schedule includes multiple showcases of Tennessee performing artists who are available for touring.

“Tennessee is home to a diverse group of talented artists in all of the performing arts. All too often they do not receive the recognition or performance opportunities in their state. We hope to begin the process of changing that with this conference,” said Kaine Riggan, the Commission’s performing arts director.

For more information on the conference, call (615) 532-9801, or e-mail: kaine.riggan@state.tn.us.

Tennessee Artists Participate in Thresholds Exhibit

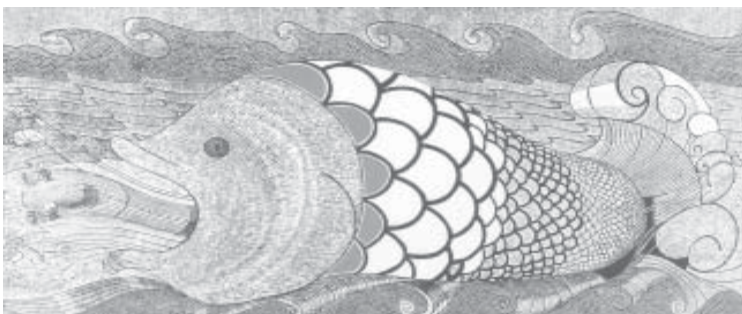
Tennessee was well represented at the *Thresholds: Expressions of Art & Spiritual Life* exhibit held recently in Charleston, South Carolina. The exhibit opened December 4, 2003 and continued through February 1, 2004 at the City Gallery at Waterfront Park. The exhibition was a joint project of the Florida Division of Cultural Affairs, Kentucky Arts Council, North Carolina Arts Council, South Carolina Arts Commission, and the Tennessee Arts Commission. The project

was also supported, in part, by the National Bank of South Carolina, the City of Charleston Office of Cultural Affairs and the South Carolina Arts Foundation.

The core exhibition was held at the City Gallery at Waterfront Park, and was augmented by off-site exhibitions at ten places of worship throughout Charleston. The exhibition is expected to travel to the participating states in the Spring.

As the title implies, *Thresholds: Expressions of Art & Spiritual Life* was composed of artworks inspired by religious belief and spirituality. Works from 53 artists provided a diverse look at spiritual and religious experiences, and also provided a forum for discussing social, political and personal issues raised by religion in contemporary culture.

Nine Tennessee artists participated in the exhibit. Artists included in the exhibit were identified through a nomination process facilitated by each participating state arts agency. The exhibit curator made selections from a pool of artists who submitted materials for review.



“Jonah and the Big Fish,” woodcut, 1999, by Ted Jones

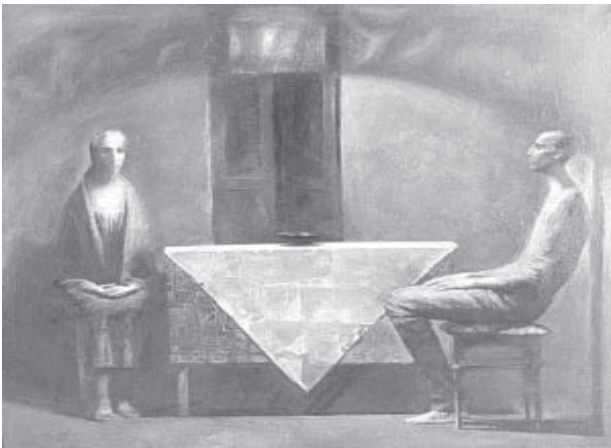
“The work submitted was created with passion and originality. These outstanding artists represent a growing number of artists in our state who are influenced by their religious backgrounds and spiritual inclinations.”

*Timothy Weber
Tennessee Arts Commission*

Tennessee artists participating in the exhibit included:

David Ahkriev, Chattanooga
Michael Aurbach, Nashville
Aaron Lee Benson, Jackson
Maritza Davila, Memphis
Joyce Gralak, Knoxville

Ted Jones, Hendersonville
Pradip Malde, Sewanee
Michael Mallard, Jackson
Gary Monroe, Knoxville



“Expectation,” oil on linen, 1991, by Daud Akhriev

Timothy Weber, director of visual arts, crafts, and media for the Tennessee Arts Commission, was impressed with the work presented by the Tennessee artists. “The work submitted was created with passion and originality. These outstanding artists represent a growing number of artists in our state who are influenced by their religious backgrounds and spiritual inclinations,” says Weber.

Weber says the works of these artists represent a diversity of religious beliefs and practices. “The work serves as reminders of the complex nature of the subject, and helps create a dialogue about religion, culture, and society,” adds Weber.

Rich Boyd, executive director of the Tennessee Arts Commission, was pleased with Tennessee’s role in the exhibition.

“We were pleased to be among the state arts agencies invited to partner with the South Carolina Arts Commission for *Thresholds*. This exhibition, which includes the work of nine Tennessee artists, reflects the complex intermingling of visual art, religion, and spirituality during a time when arts and religious leaders are exploring new ways of collaborating to impact the well-being of their communities,” said Boyd.

When Billy Tripp began work on *The Mindfield* 15 years ago, many people in

Brownsville, Tennessee didn't know what to make of it. There was a large group in the community that actually wanted to stop the project. It was even brought before the planning board in an attempt to halt construction, but Tripp eventually won and was allowed to keep the project moving forward.

Nowadays visitors stop by the Chamber of Commerce asking for directions and information. People have heard about it, and are curious to see it.

visual arts

Life In The Mindfield . . .

The Mindfield is Billy Tripp's lifework, and a spectacular four-story sculpture made of steel girders and scrap metal from junkyards and demolition projects. Spires shoot 80 feet into the air, and the work has steel footprints and faces suspended from chains and hooks. The entire work is painted battleship gray - Tripp's favorite color. There are random letters, names, and dancing stick figures. Many view *The Mindfield* as an autobiographical collection of images and symbols relating to Tripp's life.

Although Tripp owns a local car wash, he devotes most of his time to working on the project. He lives in a small shop located in the back of *The Mindfield*. He creates many of the additions in the shop, then places them on the huge three-dimensional sculpture. It's a work in progress, and Tripp will be the first to tell you that it's an ongoing project that he is constantly creating.

"I started working on it in 1989. I had several smaller items stored on concrete blocks, but it was hard to keep the grass from growing around them. I had some beams from a job, so I made a framework, and it just kept getting bigger and bigger," says Tripp.

"Some people place things in their yard, like wagon wheels or pink flamingos. It's the same thing, except on a much larger scale"

Artist Billy Tripp



Indeed, the project does continue to expand. Tripp recently purchased a water tower he plans to place on the site. Tripp traveled to Arlington, Kentucky and disassembled the water tower and moved it 125 miles to Brownsville. Not too many people own their own cranes, but Tripp owns three.

"I'm excited about adding the water tower. All I need to do is build a foundation to place it on. I'll probably try to do that this year sometime," he says.

Tripp realizes that people may not quite understand what he is doing. He says the size and scope of the project is what really makes it different.

"Some people place things in their yard, like wagon wheels or pink flamingos. It's the same thing, except on a much larger scale," he says.

Conversations In The Mindfield

The name of the sculpture, *The Mindfield*, comes from Tripp's self-published novel, *The Mindfield Years Volume 1*. The book is a stream-of-consciousness biographical account of growing up in Brownsville. Like the sculpture, the book is huge and massive in scope. The book is a 725 page epic work.

"The characters in the book are in their twenties, growing up and looking for something to do with their lives. There's a big slope behind their house and beyond the slope there is a field. They like to sit out on that slope and talk. The field comes to represent the conversations in their minds, and that's where *The Mindfield* comes from," says Tripp.

Tripp concedes that not everyone understands the book. "It's a tough read. Some get it, but most don't" he says.

Billy Tripp's Vision A Work In Progress

Brownsville Mayor Webb Banks considers Tripp a good friend, and visits him at least once a week. Mayor Banks says he has enjoyed reading the book, but conceded that many might find it difficult to read due to its unconventional narrative style.

Banks says he has not read the entire book, but has enjoyed what he has read. “I asked Billy about the book, and we discussed it,” says Banks. “Billy told me, ‘Mayor, you get it!’”

Banks likes to tell the story of a Texas English professor who bought the book on a trip through Brownsville, and now includes it in her American literature curriculum.

Visitors often stop by the local Chamber of Commerce asking, “What is the meaning behind *The Mindfield*?” Banks says they are often referred to the book. The sculpture work is somewhat like a visual version of the book.

Tripp is working on a second book, but is in no hurry to finish. He spent 19 years working on the first book.

“I may just wait until my old age when I can no longer work with the steel and welding, then go back to writing,” he says.



“...one of the great artistic accomplishments in the South, if not the entire nation.”

Jeff Bradley, travel writer

Symbols About Life

While Tripp’s book is autobiographical, *The Mindfield* is also full of visual reminders and symbols of Billy Tripp’s life. There is the basketball goal which he used to practice lay-ups as a kid, actual handprints of his brothers cut out of steel, a heart placed for his mother, and various other images that mark events in his life.

Tripp’s father died a year ago, so he is currently building a 30 foot monument to his father. The work will be added to the sculpture.

These days Tripp, who is 48, often wonders what will happen to *The Mindfield* when he dies. He says he has no one to leave the property to, and he wants it preserved for future generations. “It’s my hope someone will take care of the property when I’m gone. I’ll probably be buried here. It’s something I need to get resolved,” says Tripp.

Tripp says that visitors often relate to his work on some level. “I’m not sure they see everything I see, but I’m sure they recognize some images they can relate to in some way.”

“I have had people visit my shop, and I have met some interesting people over the years. If they want some explanation or hint as to what I’m doing, I tell them it’s an outdoor steel garden,” says Tripp.

Mayor Banks says, “it’s very unique and recognized nationwide. It’s been featured on several TV and radio broadcasts. Everyone who comes here is fascinated by it.”

The Mayor would like his friend to do a “Roadmap to the Mindfield.” “I’ve talked to Billy about doing a map showing where certain images are located, and what it all means – sort of a walking guide to the work.”

Jeff Bradley, a freelance travel writer and author of *Moon Handbook Tennessee*, considers *The Mindfield* a great artistic accomplishment.

“Billy Tripp’s one-of-a-kind vision and lifelong commitment to seeing it to completion is one of the great artistic accomplishments in the South, if not the entire nation. I tell people that he alone is reason enough to visit Tennessee.”

Bradley compares Tripp’s work to the late Howard Finster and other “outsider artists.” He says, “Billy Tripp sees things that no one else has ever seen. Unlike others, he fulfills his vision with a welding rod and a cutting torch. He and his work are remarkable.”

View Of A Vision

A black and white photographic exhibit based on *The Mindfield* is planned for October of 2004 at the West Tennessee Regional Art Center in Humboldt. Frances Boyd, a photographer from Bolivar, is currently photographing *The Mindfield*. Billy Tripp is expected to attend the opening reception. The exhibit is titled, “View of a Vision” as it will present another person’s perspective on the work.

Tripp has visited the West Tennessee Regional Art Center, and is very complimentary on the facility. “I went to the center, and I thought it was very nice. I really liked it,” he says.

“I am excited about the exhibit. I had a video tape detailing the progress of the work, but it was destroyed in a fire in my shop some time ago. I think this will be more interesting though since it’s someone else taking the pictures. It’s interesting to see how another person views the work,” says Tripp.



Photos by
Frances Boyd

national symphony orchestra

In 1992, the National Symphony Orchestra of the John F. Kennedy Center for the Performing Arts began a project unique throughout the world: The American Residencies. On behalf of the Orchestra, the nation’s center for the performing arts accepts one invitation each year, making a state or region the focus of a host of activities. Tennessee has been selected for the 2004 American Residency. While in Tennessee, the Orchestra will perform eight full orchestral concerts, and conduct educational outreach activities in all regions of the state. Because of the generous support of many organizations - principally the John F. Kennedy Center and the United States Department of Education - all proceeds from any ticket sales will remain in Tennessee to support local arts organizations.

American Residency Creates Exciting

The National Symphony Orchestra may be taking up residence in Tennessee only temporarily, but the festivities and opportunities continue several months after the curtain falls on the final concert. Three post-residency activities are currently in the planning phases. These activities are designed in the collaborative spirit of the American Residency Program to give professionals and students, educators and musicians from across Tennessee the opportunity to broaden their skills, knowledge and talents, not only here in Tennessee, but also at the John F. Kennedy Center for the Performing Arts in Washington, DC.

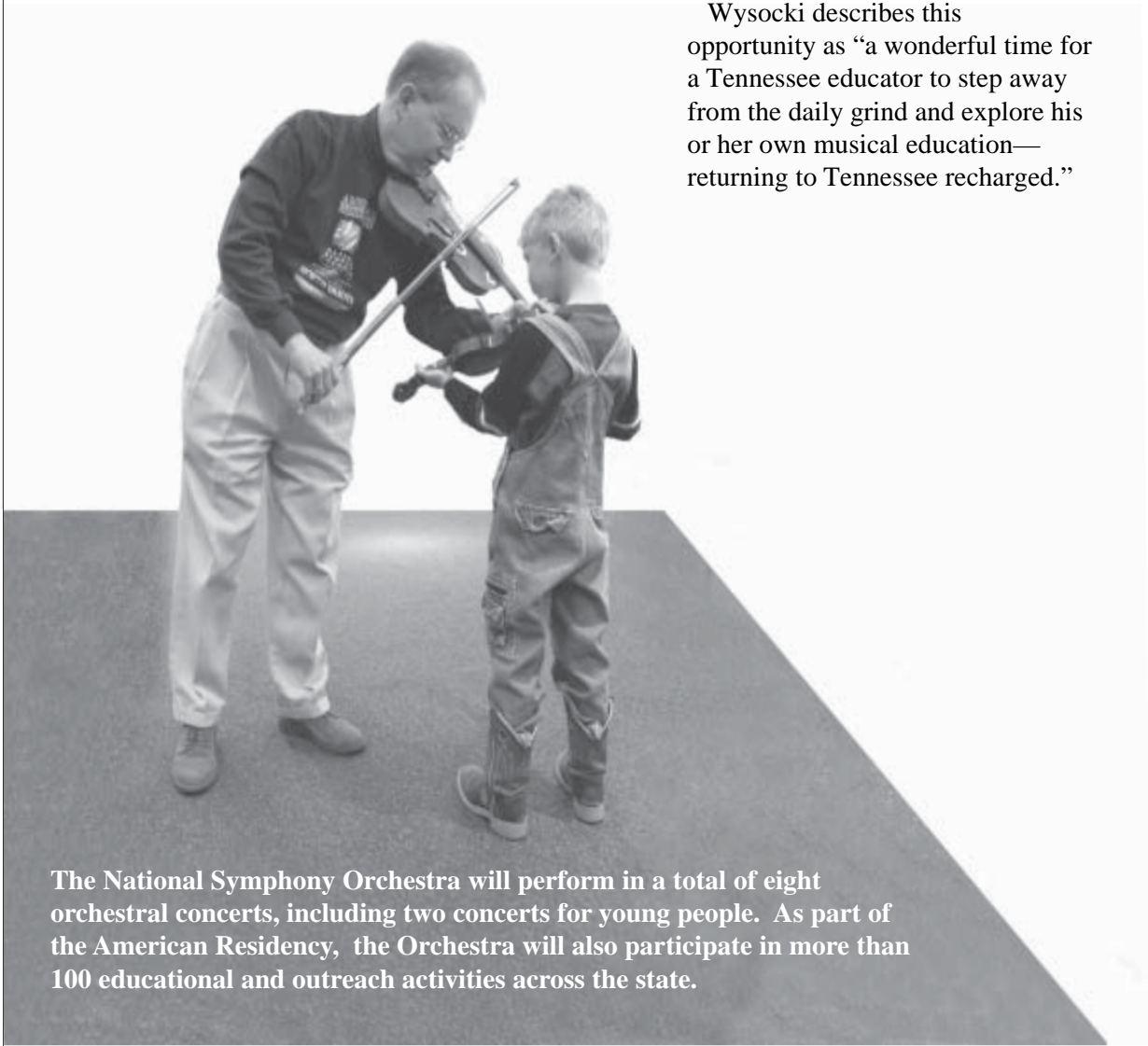
Up to six gifted student musicians from Tennessee will be selected to participate in a four-week intensive summer music academy. “During the four-weeks, students receive regular lessons, are coached on chamber music, and present chamber and orchestra performances on Kennedy Center stages for the public,” says NSO Education Program Manager Carole Wysocki.



Serious young musicians are encouraged to apply for this full-scholarship opportunity. The NSO’s Summer Music Institute is open, by audition, to students who are seriously considering orchestral music as a career and willing to devote themselves to music education.

One Tennessee music educator will be awarded a four-week summer Teaching Fellowship at the Kennedy Center for the Performing Arts. The chosen educator, in conjunction with the NSO Education Staff, will design and execute a program of study to further the teacher’s professional development; including opportunities to study with NSO musicians, attend performances at the Kennedy Center and visit the sites of our nation’s capital.

Wysocki describes this opportunity as “a wonderful time for a Tennessee educator to step away from the daily grind and explore his or her own musical education—returning to Tennessee recharged.”



The National Symphony Orchestra will perform in a total of eight orchestral concerts, including two concerts for young people. As part of the American Residency, the Orchestra will also participate in more than 100 educational and outreach activities across the state.

Opportunities

Finally, one Tennessee composer will be commissioned for a chamber orchestra composition to be premiered by the National Symphony Orchestra at the Kennedy Center for Performing Arts. Any resident Tennessee composer is encouraged to apply; the final selection will be awarded by a National Symphony Orchestra jury overseen by Music Director Leonard Slatkin.

More information on each of these post-residency activities, including applications and participation requirements, is available online at www.arts.state.tn.us.



National Symphony Orchestra Has Impressive History

As the orchestra of the U. S. capital, the National Symphony Orchestra regularly participates in events of national importance, including performances for state occasions, presidential inaugurations and official holiday celebrations. Through its world-wide tours and performances for heads of state, the National Symphony also fills an important international role. Now in its 73rd season, it is generally recognized as one of today’s finest orchestras.

In 1986 the National Symphony became the artistic affiliate of The John F. Kennedy Center for the Performing Arts, the nation’s center for the performing arts, where it has presented a concert season annually since the Center opened in 1971. The Orchestra itself numbers 100 musicians, presenting a 52-week season of approximately 175 concerts each year. These include classical

subscription series, pops concerts, and one of the country’s most extensive educational programs.

The National Symphony Orchestra has a strong commitment to the development of America’s artistic resources. The Orchestra has long been distinguished for its nurturing of young American conductors - a commitment that has escalated since the creation of the National Conducting Institute in 2000, of which Music Director Leonard Slatkin is founder and director. Because of the many programs offered, each year thousands of people benefit from the wide variety of symphonic concerts, educational opportunities, and training programs organized by the National Symphony.

For more information on the National Symphony Orchestra, visit their Web site: www.kennedy-center.org/nso.



Jill Roberts, NSO statewide coordinator, looks over concert schedule for the 2004 American Residency.

Working from an office in the Tennessee Arts Commission, Roberts has been busy scheduling concert dates, and fielding requests for outreach activities.

C O N C E R T S C H E D U L E		
Wednesday, April 21 Tri-Cities	Freedom Hall 11:30 a.m.	Young People’s Concert Emil de Cou, conductor
Wednesday, April 21 Tri-Cities	Freedom Hall 7:30 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
Friday, April 23 Oak Ridge	Oak Ridge High School 8 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
Saturday, April 24 Knoxville	Civic Auditorium 8 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
Sunday, April 25 Nashville	Grand Ole Opry House 7 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
Wednesday, April 28 Memphis	Cannon Center 11:30 a.m.	Young People’s Concert Emil de Cou, conductor
Wednesday, April 28 Memphis	Cannon Center 7:30 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
Thursday, April 29 Jackson	Carl Perkins Civic Center 7:30 p.m.	Full Orchestral Concert Leonard Slatkin, conductor
All time periods not involving the full orchestra are expected to include educational outreach, and chamber music activities requested by various organizations within Tennessee.		

There aren't many radio stations like WDVX. No one knows this better than station founder Tony Lawson.

Lawson always had the dream of starting his own radio station - a station that would play his type of music. His type of music consisting of homegrown country music, Americana, with a focus on "roots" and "mountain" music from the East Tennessee region. This music is obviously not found on commercial radio these days, but is now heard on WDVX 24 hours a day - Lawson's dream come true.

WDVX (89.9-FM) is a grass roots public radio station that relies on dedicated volunteers and listener contributions. The station has come a long way since its humble beginnings, and has been featured on national television with stories on PBS and ABC World News Tonight.

Lawson credits the success to the hard work of dedicated volunteers. He likes to think of the station as "a work in progress by a passionate few."

musical heritage

East Tennessee Radio Station Making

Passionate Volunteers Keep The Music And The Dream Alive

In an age of corporate playlists and generic radio personalities, it's refreshing to discover a radio station like WDVX-FM . The station, a small 200-watt public radio station, plays mountain music from the East Tennessee region, the latest Americana releases, bluegrass, classic country, and "roots" music from just about everywhere. The playlist is a free-form compilation that includes artists like Emmylou Harris, Lyle Lovett, Del McCoury Band, Robinella and the CC String Band, along with many local favorites from the area. In fact, some local musicians have been known to stop by the studio and perform for informal live broadcasts.

WDVX has come a long way from its humble beginnings, and is a dream come true for founder and general manager Tony Lawson. Born in Pineville, Kentucky, Lawson is the son of a coal-miner. He moved to Tennessee when he was four years old. In the 70s, he attended East Tennessee State University, where he worked at progressive radio station, WQUT. He worked in radio in various positions for twenty years, while his interest in traditional music and radio continued to grow.

"The station is very unique. We are not affiliated with any large broadcasting giant. It's a completely grass-roots operation with many dedicated volunteers. We create our own programming with our people and our producers."

By the early 90s Lawson was a little frustrated that not too many stations were playing his type of music, so he set out to start a station that would fill the void. In the beginning he didn't raise a lot of money, but WDVX began broadcasting in 1997 from a 14-foot unhitched RV camper parked in the middle of the Fox Inn Campground in Clinton, Tennessee.



Popular DJ Red Hickey prepares for her show at WDVX. She is on the air 9 a.m. to 2 p.m. during the week.

According to Lawson, the station is currently in a bit of a transition mode. Having outgrown the camper trailer, the station recently moved into the basement of a home in Andersonville, Tennessee, near Knoxville. Staffers affectionately refer to their more spacious basement facilities as the "root cellar." A move to the downtown area of Knoxville is planned for late April.

Lawson is excited about the plans to move downtown. "We will finally have a place where the public can come and watch performers. We hope to do a lot of noon-time performances that will be broadcasted live on the station. We want to do it everyday, but we may start with two or three performances a week at first," says Lawson.

The station's performance area will have room for 75, and the shows will primarily feature local musicians. The station will share the building with a coffee shop, gift shop, and the Tennessee Department of Tourism. The now famous camper trailer may be refurbished to use for remotes.

"The station is very unique. We are not affiliated with any large broadcasting giant. It's a completely grass-roots operation with many dedicated volunteers. We create our own programming with our people and our producers," adds Lawson.

An Impact Far And Wide



The Society for the Preservation of Bluegrass Music In America named WDVX “Bluegrass Radio Station of the Year” at last year’s convention. Accepting the award are (left to right) Tony Lawson, 14-year-old DJ Alex Leach, and DJ Freddy Smith.

The Station Goes Worldwide

Although WDVX is just a modest 200-watt station, the Internet has allowed the station to be heard around the world. WDVX went on the Internet four years ago, and its worldwide audience continues to grow.

Lawson calls it, “the new frontier.” He says it’s not unusual to receive e-mails from listeners in Great Britain, the Netherlands, France, or even Japan. During its last fund drive, the station received donations from over 40 states and seven countries.

“It’s absolutely incredible. Our audience is growing everyday, and we are hearing from listeners all over the world,” says Lawson.

Of course, along with the growth comes a new set of problems. The more popular the station gets on the Web, the more expenses grow. There are still a lot of questions that have to be addressed about broadcasting on the Web.

“It’s a challenge to keep it going. There are copyright issues that have to be worked out, and there are legislative concerns dealing with the Internet. All those issues aside, broadcasting on the Web has made a tremendous difference,” says Lawson.

Don Burggraf, technical director and board member at WDVX, agrees that the Internet has brought about many changes.

“In the past, stations used 50,000-watt clear channel transmitters to reach large audiences. Now, with the Internet, the whole playing field has changed,” says Burggraf.

Lawson stresses the important contribution the volunteers make in the progress of the station. “Volunteers are a huge part of everything we do – from on-air activities to fundraising to special events. Without a good volunteer base, it would be tough to operate,” says Lawson.

Lawson and his staff concur that the music and programming are really what makes the station different. One of the popular DJs at the station, a redhead who uses the on-air name “Red Hickey,” says in her distinctive East Tennessee accent, “it’s most definitely the music that sets the station apart from others.”

Hickey, who is on the air 9 a.m. to 2 p.m. through the week, feels good about bringing this music to a growing audience.

“There just aren’t many stations playing this type of music. Some stations play Americana music, but we also add bluegrass, blues, and traditional mountain music to the mix. We play such a broad range and variety of music,” says Hickey.

“Getting to play the music you like is great. I have no desire to work in commercial radio. I like the freedom to be able to play this music. If you have to get up and go to work each day, it’s pretty nice to play the music you love all day long,” she says.

“It’s absolutely incredible. Our audience is growing everyday, and we are hearing from listeners all over the world.”

WDVX Influences Cultural Tourism

As more listeners discover WDVX on the Web, interest grows in the traditional music of the region. The opportunity for the station to have an impact on cultural tourism is becoming a real possibility.

The station hosted its WDVX Holiday Hoedown in December, and visitors from several states attended. “There were people from all over. We had visitors attending from New York, Maryland, Texas, North Carolina and Georgia. As our broadcast audience increases, there is a very real opportunity for the station to contribute to cultural tourism efforts in the region,” says Lawson.

The station also sponsors WDVX Camper Fest each year. The festival features a combination of Americana, bluegrass, Celtic, along with other traditional and roots music. Last year the station raised \$10,000 from the event. The station is already receiving inquiries about this year’s festival.

Lawson also tells the story about a listener in San Diego, who e-mailed the station and inquired about moving to the area and starting a business.

“As the Webcast grows, the influence we have on East Tennessee will increase. Perhaps we will find additional support from various sources in the area,” adds Lawson.



Give WDVX a listen!

The station is located at 89.9 FM.

To listen on the Internet, visit the WDVX Web site:
www.wdvx.com/webcast.htm

For more information contact the station at: 1-800-946-9389.



arts across the state

Cannon County Enjoys Rich Legacy of White

Nestled in the rolling hills of Middle Tennessee in Cannon County is the town of Woodbury, a small rural community with a big arts heritage. In fact, the town was recently included in John Villani’s book, *The 100 Best Small Arts Towns In America*. The recognition is due, in part, to the rich tradition of white oak basket and chair-making in the area, and the success of the Arts Center of Cannon County in promoting that tradition. The Center, established in 1991, has done much to promote the local crafts industry in the area.

Once produced as a method of survival, the handmade oak baskets have gained prestige in recent years as highly prized arts objects in museums and private collections. The area has attracted the attention of collectors and museums worldwide, including the Tennessee State Museum, the Smithsonian Institution, and the Museum of Folk Culture in Hunan Province in China.

The Arts Center of Cannon County hosted one of the most complete exhibits of white oak baskets last summer. It was the first time that so many baskets from the area had been displayed at one time.

“The exhibit was possibly the finest showing of basketry from the tradition that has ever been assembled. This was the first exhibit to obtain work on loan from significant private collections, and that’s where most of the real treasures are found,” said Dr. Robert Cogswell, director of folklife for the Tennessee Arts Commission.

“It’s fascinating how one small region could produce so many baskets and basketmaking families, all working with the same styles, and yet each basketmaker’s personality and signature stand out on each individual basket.”

Evan Hatch, folklorist

The exhibit featured over 140 baskets, and the opening was attended by Thelma Hibdon, a fifth generation basketmaker, and her aunt Josie Jones, a fourth generation basketmaker. Collectors from as far as Knoxville, Memphis, Nashville, and Berea, Kentucky attended the exhibit opening.

Although Cogswell says the Cannon County tradition is still under-recognized, he credits the work of the Arts Center for bringing attention to the rich tradition.

Evan Hatch who joined the Arts Center staff through a grant from the National Endowment for the Arts has been identifying ways to assist the local artists and to encourage the tradition.

“It’s fascinating how one small region could produce so many baskets and basketmaking families, all working with the same styles, and yet each basket maker’s personality and signature stand out on each individual basket,” says Hatch.

Cogswell says the craft tradition in Cannon County is unmatched in the entire country. “Folk skills using white oak timber, in both basketmaking and chairmaking, have flourished in the Short Mountain area throughout the past century. Both were fairly common skills in early Tennessee, but by the 1930s, they were being practiced fulltime by many Cannon County families.”

The crafts gave most of the families a sole livelihood during the Great Depression, and their work was widely exported to other parts of the country, thanks in large part to Woodbury’s location on the Bristol to Memphis highway. During that time, many Cannon County women learned basketmaking as girls. As they grew older, the market declined for baskets as functional objects, and most found other jobs in textile plants. However, by the mid 1970s, when craft buyers discovered the baskets as folk art objects, these middle-aged women renewed their interest in basketmaking.

Oak Basketmaking

Today, some of these women are still making baskets, and a few younger makers have joined the tradition.

“Once associated with poverty, the basketmaking heritage is now a source of pride in Cannon County,” says Cogswell.

Hatch, through his work at the Center, has been photographing and interviewing basketmakers and others related to the tradition. He is also



Photo: Dr. Robert Cogswell

building up an archive at the Center with historic photographs and documents. Access to suitable material is one of the major problems facing basketmakers, and he’s planning a co-operative program to harvest good white oak and make it available to makers.

Cogswell would like to see the Center create a permanent exhibit. “If the Arts Center could somehow create a permanent exhibit of the same caliber as the recent exhibition, it could become a significant cultural tourism attraction akin to the North Carolina Pottery Center which celebrates the craft tradition of the Seagrove area.”

Hatch respects the tradition, and looks for it to continue. He is busy preserving the history, while also exploring ways to encourage the continuation of a unique craft tradition.

“It’s a tradition that has moved in a relatively short time, from making completely work oriented and utilitarian vessels to objects prized for their intricacies, personal signatures, and beauty,” says Hatch.

In Memoriam

Greg Ridley (1925-2004) - Artist / Teacher

Distinguished artist, teacher and historian Gregory D. Ridley, Jr. died on January 10, 2004 in Nashville. A native of Smyrna, Tennessee, Ridley studied art at Fisk University under renowned artist Aaron Douglas. He received his undergraduate degree from Tennessee State University, and in 1955 he was the first African American student to receive a master’s degree in fine art from the University of Louisville. In his retirement, Ridley served as adjunct professor at both Tennessee State and Fisk Universities. He was passionate about his art and although Ridley worked with stone, paint, and pencil, he is best known for his phenomenal metal works of repousse. In 1996 he was commissioned to create a set of copper panels that are attached to the doors of the Carl Van Vechten Gallery at Fisk University. In 2001 he completed a major commission of over 80 copper panels depicting the history of Nashville for the downtown Public Library.

The National Conference of Artists honored Ridley in 1998 with a special award “for contributions to the development and advancement of the black arts and artists in the community and in the world at large” for his curatorial work on the exhibition, “Visions of My People African American Art in Tennessee” that was featured at the Tennessee State Museum. In 2003, Ridley was a participating artist in Governor Bredesen’s Three-Star Gala and Inaugural celebration coordinated by the Tennessee Arts Commission.

Adora DuPree (1949-2004) - Actress, Writer, Director, Ordained Minister

Adora DuPree died on January 8, 2004 in Nashville. DuPree was a storyteller, actress, writer, director, and an ordained minister. She was a graduate of East Tennessee State University and held a master’s degree in education. She was a gifted storyteller who used her spiritual training to enhance her work. Since 1993, DuPree has been an ensemble member of the Carpetbag Theatre, Inc. of Knoxville. She has also been a featured storyteller at the National Association of Black Storytellers, the Ohio Order for the Preservation of Storytelling, and the Knoxville Storytelling Festival. InterPlay! Tennessee has established a memorial Web site where visitors can sign the guestbook and share their stories of DuPree. The Web site is located at: www.adoradupree.org.



“Ginger Pot with Pomegranate and Pears” 1890-93, oil on canvas, by Paul Cezanne. The Phillips Collection, Washington, D.C.

European Masterworks Featured At Frist Center For The Visual Arts

NASHVILLE - - The first exhibition opening at the Frist Center in 2004 is the celebrated *From El Greco to Picasso: European Masterworks from The Phillips Collection*, on view from **January 31 through May 16, 2004**. Featuring more than 50 of the best-loved paintings and sculptures from The Phillips Collection in Washington, D.C., this exhibition includes the work of such masters as Eugène Delacroix and El Greco, Impressionist painters Pierre-Auguste Renoir, Claude Monet and Edgar Degas, and Modern masters Pablo Picasso, Henri Matisse, Wassily Kandinsky and Paul Klee. The Frist Center for Visual Arts is the only venue in the Southeast slated to host this exceptional collection of Romantic, Impressionist and Modern works.

For more information on the *European Masterworks* exhibit call (615) 244-3340, or visit the Center’s Web site: www.fristcenter.org.



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Coming Up At The Tennessee
Arts Commission Gallery . . .

Internationally Known Artist

Sylvia Hyman

Individual Artist Fellowship Exhibit

March 25 - April 30, 2004

“It is apparent that we are dealing with a fully developed mind that has thought through both the philosophical as well as practical functions of art making that transcends time, place, and function.”

Ray Pierotti, Juror
Individual Artist Fellowship Program

For information on the Sylvia Hyman exhibit call (615) 532-9798, or e-mail: timothy.weber@state.tn.us.